

# UP STAIRS CLUB

Volume 3

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Chicago, Illinois

An Educational Group

THEORETICALLY SPEAKING everything seems to come to Chicago in the fall - all at once - it is also a time everyone in the school is busy getting their classes started - teachers and students alike - then the Lyric Opera season - all the visiting Ballet Companies - The SC Ballet performance - the holidays and then the departure of the Chicago Ballet on its annual tour - no wonder you have not received a Bulletin ... the Chicago Ballet is now well on its way in warmer climates ... MR. STONE went for the first week to dance with MARIA TALICHIEF and a single performance with MELISSA HAYDEN when she joined the group ... we enjoyed having MISS PAGE'S stars in the classes before they left .. SONIA AROVA, MILGRAD MISKOVITCH, and CHRISTINE MEIER .. BUD TYGETT is back from Europe and is the company's stage manager .. CHARLES SCHICK is a soloist this season and in the company from the school are FRUMETH HIRSCH, PEGGY POWELL, ANN BRADFORD, JAMES MORSKI, MEL SPINNEY, KAROLY BARTA and WILLARD GLUCK... during the Opera season KAREN KRYCH, TONI KUTYNA, CHRISTINE FORMANEK, TAMARA BASCOFF, YVONNE BROWN, PHILIP PARIS, ROY COLIODI and MICHAEL GAVIN were augmented to the ballet in "Carmen" ... and the children used in the "Dance of the Nubian Slaves" were DEBBY KRYCH, SHELLY BERMAN, LAURIE PARKER and MARGIE BELIS .. during all this Opera activity the SC group were rehearsing for the December 11th performance ... which despite the holiday season enjoyed a good audience and a successful reception.. ANN BARZEL'S review on "The Thinking Man's Ballet" was especially appreciated for these kind words ... "Ballet is the most expensive theater art. Few even of the subsidized companies can afford a luxury that the self-supported Stone-Camryn ballet allows itself - namely artistic integrity." ... JOHN NEUMEIER who was so very good in "In My Landscape" has had a busy fall ... performing the lead in "Peter Pan" at the Marquette University Players for 6 weeks...

and will be Hansel in "Hansel & Gretel" for two performances at the Riverside Junior High School February 10 .. this is the 5th year we have performed for this school - KAREN KRYCH will be Gretel, TONI KUTYNA & ROY COLIODI the Mother and the Father, YVONNE BROWN the Witch and DEBORAH PODORE & ROBERTA SENN the Fairies .... JOSEPH KAMINSKI and a group consisting of SHEILA REILLY, DOLORES LIPINSKI, ADRIAN FLIGIEL and CHARLES SCHICK gave a highly successful ballet performance in conjunction with the Chicago Heights Symphony Orchestra on Dec. 4th .. the very same week LORETTA ROZAK was having the performances of her religious pageant at St. Procopius College which involved JAMES MORSKI and others from the Opera group .. BARBARA STEELE took time off to visit Japan this fall (4 months) which turned into a wonderful experience for her .. she was invited to dance "Swan Lake" partnered by ROY TOBIAS for the Komaki Ballet Troupe for a short season .. she also danced in Anthony Tudor's "Can Can Bar".. INGA WEISS who dropt out of our lives so completely had a baby girl last May in Santa Barbara where she and her husband now live .. GLADYS KRYCH our capable costumer had a baby boy the end of Jan. MARRY ELLEN NOWICKI a girl .. VALERIE EHEMANN was married at Xmas Holiday time to a doctor at Wesley Memorial .. since last fall and to continue until Spring Mr. CAMRYN has been going to Milwaukee .. to teach in a former SC pupil's school.. ROBERTA REHBERG now the proud mother of three children .. on his last trip a very pleasant surprise was the visit of another former pupil .. BONNIE LARSEN ZIERT .. just recovering from a serious lung operation .. however is as vivacious now as ever .. two other former pupils are in his classes there .. PAT MARQUART & PAT KELLER .. they too have schools ... in New York KELLY BROWN has been on TV programs too numerous to mention this fall -



Most recent is the Telephone Hour. JOHN SHARPE now in a new hit show "Wildcat".. JAMES MOORE in "Do-Re-Mi".. TOM POSTON'S show "The Conquering Hero" had a short life.. JOHN ARISTIDES was also in that show.. POLLY HARDING made a quickie visit to the studio during the holidays.. SPIRO PASTOS took time for a few classes- he is now studying acting in NY with Lee Strassberg and Uta Hagen .. MICKEY LOU MANY won the New Orleans Ballet Foundation's Gold award for the most outstanding performance in 59-60 and is now at the American Academy of Dramatic Arts in NY.. BILL MALONEY is working with one of the "way out" modern dance groups .. PATRICK HEIM still is in Music Man - too busy to send any word but "Love".. BILL & SHIRLEY REILLY are expecting again sometime this month in The Hague.. he will soon be leaving the Royal Netherlands Ballet to rejoin the Jerome Robbins Co. who are reorganizing sometime in March.. during his stay in Holland BILL has had some great experiences dancing in leads in ballets with choreography by Fokine, Massine, Balanchine, Skibine and Lifar.. The two last choreographers have done special ballets for him - pictures of him as Otello in Lifar's ballet look very exciting.. too bad we cannot see them too.. here in Chicago we are interested in the possibility of having the Studebaker Theatre for an Art program theatre.. Meetings have been held with interested groups and the problems discussed to get one going.. the greatest problems are the unions involved - musicians - stage crews - electricians - and artists unions.. there is no question that the city does need a theatre for concerts and smaller dance programs which do not need to compete with the commercial theatre.. it is tragic when you count the theatres that have disappeared in the past ten years and what has been built in its place? Do you remember the Princess - Illinois - Cort - 8th Str. - Grand - Garrick and now soon to go - The Erlanger and Great Northern. What do we have to offer in its place? ..In the next issue we will write impressions of some of the outside visiting Ballet companies.. by then all the bigger companies will have been here.

#### MUSIC AND THE DANCE.. By Walter Camryn

Back in 1953 I read an article on the qualifications of the dance accompanist in the magazine "Etude". Today, the magazine no

longer exists and the dance accompanist has also disappeared. The few who remain busy themselves making records for teachers in the provinces. Today fully 70% of all dance schools use some sort of recorded music. This, no doubt, is one of the largest contributing factors to the poor training dancers are getting today.

What can be wrong with music schools that have neglected this great source of income for musicians? Why train so many who are unequipped to work as musicians? Certainly only the rare one has the chance to become a concert artist. Music schools encourage more and more to teach and if the truth were to be admitted, good teachers are as rare as concert artists.

A good dance accompanist is also rather a rarity. They need not be if their training could lead them in this direction. They do need sound training in musicianship - fluent reading - knowledge of dance forms - repertoire - plus quick judgment and an alert ability to render any possible kind of service in any style of dancing. He or she does more than play measures of music for dancers; they must maintain the structure, tempi, style of the music and be able to phrase with the proper time-duration of the enchainement given by the teacher or choreographer. One of the greatest problems of the dance accompanist is the danger of falling into a rut by playing the same music each day. They bore themselves as well as the teacher and the class. Not every pianist is suited to dance work for they must have a feeling for movement and the time required to complete one. Usually a well trained musician does possess this. Besides this the dance pianist must be able to submerge his or her personality to the aura of the teacher and not be the kind whose feelings are easily hurt. Their position is very much like that of the instrumentalist in an orchestra who submerges his personality to the conductor.

The successful dance pianist must feel the music instinctively bringing to life the authentic style, rhythm and phrasing of every piece of music they play. Repetition is very necessary in the development of any art and in repetition very often a performer will become dull and lifeless. This can be no excuse for poor work because anyone who performs knows that each performance is a constant recreation of something that has been repeated many times.



The dance students musical taste and knowledge is formed in the class room by the music he hears in the ballet class room. If dancers are unmusical here is where the fault lies. Listening constantly to banal and hackneyed melodies pounded out at the piano by complacent accompanists. The use of trite music and of pounding the rhythm is unnecessary in the ballet room - not even for children's classes. Children are familiar with more classical music today than the average adult will credit them with. They do not need to be played down to. Musicians will say they should go to the symphony or concerts to develop their musical taste - but how much better to associate their daily work with good music.

As for the use of records in teaching a ballet class - no teacher will ever train a musical dancer by their use. I know very well all the problems the teacher is faced with and the poor musicians they have had to work with which turned them to the use of records. My protest is directed at the Music schools who in their training of students must be able to detect those qualities suitable only to being an accompanist. This too can be an art - and an important one.

Developing a sense of connected line and a feeling for movement proportion in the dance student is a subtle thing indeed - one movement is drawn out - another hurried and yet the time value remains the same. To get this result the teacher must have music that has this feeling of proportion. The plucked-harp precussive music of even the best dance records instantly makes the pupil move in a mechanical and staccato manner. Granted too, that you do not always get this in a dancer but it is what you are working towards and it must be heard before it can be realized in the body. The dancer cannot realize a full peripheral feeling in movement without hearing a full rounded tone in the music.

The dancer today who is training for a life in dance must have all those qualities quoted for the dance accompanist and many others besides. A class taught by a ballet master is a creative experience for both himself and his students. In all honesty he cannot plan a class before hand and give it as planned because in the final analysis the pupil dictates what the teacher shall

give. In the teaching of a class many interruptions and corrections are necessary for the student to get the utmost out of his class. Even with the aid of a disc-jockey how can the teacher be a slave to a machine - using what has been recorded rather than what he needs for his enchainement.

In this modern world of radio, television and traffic noises the average person out of self defense closes his ears to all this outside disturbance. Literally students do not hear - rather they do not listen and must be made to. One of the hardest aspects of teaching ballet is to make one's students musical and concerned with the music in relation to their movement. The moment the accompaniment becomes monotonous the dance student out of self defense hears only the count and becomes mechanical and dull. Keeping fresh and alert to new impressions and experiences is highly important in any art work.

What is the answer to this annoying problem of the dance? As for the training of accompanists it seems to be the problem of the music schools themselves. If dancers were to be trained entirely for their own amusement there would be no Ballet Companies and in no time at all there would be no Dancing Schools.

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Short and to the Point!

(from a Dancers Scrapbook)

Nothing is worth more than this day.  
Goethe

I invent nothing; I rediscover.- Rodin  
The sun will set without any assistance.  
Talmud

A man can live well even in a Palace.  
Marcus Aurelius.

Never cut what you can untie.  
Joseph Joubert

It is better to be alone than among bores.  
Montaigne

Character is long-standing habit.  
Plutarch

All concession is lying. Robert Henri  
When in doubt - tell the truth.  
Mark Twain

Fish and visitors smell in three days.  
Benjamin Franklin

I am still learning. Michelangelo  
To teach is to learn twice. Joseph Joubert



## Thoughts on Choreographing Religious Dance -Loretta Rozak

The art of the dance which was born in religion, but which went through a period of spiritual mediocrity, has achieved a new personal impact, a wide horizon and a philosophical depth.

This art has a message for the people of this day because it speaks directly from the spirit of the dancer to the spirit of the observer.

A dancer gains immense amplification of spiritual experience, because the individual loses himself in this art. Today when the cult of self-defensive ego has cut us all off from the unnamed immensity within us, dance again can serve as a mystery of transfiguration.

The religious dance is a beautiful way to contact the dormant souls of men and women and, as this new dance form develops, much that is now undreamed of will be manifested.

As one begins to reveal one's religious insights through the art of the dance, one finds that the use of conventional dance technique is changing. One becomes interested in structural body technique involving posture, walking and expressive movement. There is a particular way of moving - and from this knowledge and feeling, the creativity of spiritual dance begins. Because in the dance the body is an expressive exterior of the soul, it is possible to create worship through bodily form. The result is that the audiences are united in a profound religious experience.

A creative mind can lead one into a variety of dance expressions. Some Choreography seems to have a stylized religious quality as if one seems to give animation to familiar figures of sacred painting and sculpture.

One has but to see the "Pieta" in which the Virgin yearns over the body of Christ, with the grief of hands and arms expressing their tender, bewildered acceptance of bereavement. In like manner, interpretations of the inner struggle between man's benign and his negative spirit, can add intense emotional and dramatic appeal.

Martha Graham certainly is one dancer who is carrying the spiritual vision using modern dance into a new intellectual, poetic and religious symbolism. In

"Appalachian Spring", religious moods are constantly emerging. The program notes provide this description - "Part and parcel of our lives is that moment of Pennsylvania spring when there was a 'garden eastward in Eden.'" Spring was celebrated by a man and a woman building a house with joy and love and prayer; by a revivalist and his followers in their expression of exaltation; by a pioneering woman with her dreams of the Promised Land."

Historians say that the ultimate expression of dance, like those of every other art, becomes the worship of God; while philosophers remark that dancers who stop short of transcendence fail of their ideal destiny.

The sole purpose in this art, it seems to me, is to awaken and to intensify the awareness of life. In my own experience - upon viewing the religious dance, I could feel my own mind pushing against the horizon of its limitations and expanding in a new and altogether stimulating manner.

One finds that a search begins for the ability to present humanity in symphonic - like dance design. One begins to possess a grave and passionate search for truth, a faith in justice, an infinite pity for human-kind - and one feels that compassion alone has sufficient power to civilize man.

Isadora Duncan's theory was that the body becomes transparent and is a medium for the mind and spirit. Although she hoped to bring about a renaissance of religion by means of dancing, she did not have the disciplined life nor the link with religious groups to make her dreams reality.

Ted Shawn is another dancer who, throughout his career has promoted the idea of religious dancing. In 1917 he was the first to dance an entire service in an Interdenominational Church in San Francisco. Later, with Ruth St. Denis, he pioneered many religious dances - among them "The Dream of Jacob".

I began to realize that the dance, in this medium, is too great to be encompassed by any one system - either in ballet or modern dance. So, one begins to create, using a variety of techniques,



including study of dances from all over the world. (In this respect, character dancing comes the closest in expressing free movements and stirring the imagination). Suddenly, something is finally crystallized within the consciousness and comes out with a form - the form of dance as a religious expression. And, with this comes the desire to bring this out symbolically through the dance art.

A new reaction takes place - another experience; ballet in religion is taken very seriously by the dancers performing it. Consequently, one never sees a careless performance, every member unites to convey the utmost in disciplined emotion. This is not a form of dance in which personal expression or virtuosity is appropriate, and individual dancers of a cast of serious artists do not strive to be singled out for affect - or playing for applause - it is serene and noble, and, Oh, how beautiful this can be, for it has substance and awareness. Dancers and choreographer find themselves emerging from stereotyped movements and superficial emotional expression.

One of the most moving religious dances of the Ballets Russe is "St. Francis" - (Nobilissima Visione). Massine took his inspiration from the "Little Flowers of St. Francis". It reveals a mixture of ascetic and joyful qualities - aided by magnificently colorful movement against a background of superb music by Hindemith. It was both dramatically engrossing and deeply moving.

In Balanchine's "Le Fils Prodigue", the Bible story takes on ecclesiastical overtones. When the Prodigal returns to his father, he is greeted with a gesture of exquisite tenderness, and the father's cloak fell to cover them both. Upon viewing it, we realize in our hearts as in the parable, that forgiveness is more wonderful than sin.

Now is the opportunity to pioneer in the spiritual use of creative expression - to start afresh from the desert period of the century - to combine intellectual insight psychological values and spiritual consecration in a new and more beautiful art in the dance, the religious dance.

#### Stone-Camryn Group

#### THE THINKING MAN'S BALLET COMPANY

By Ann Barzel

Ballet is the most expensive theater art. Few even of the subsidized companies can afford a luxury that the self-supported Stone-Camryn Ballet allows itself - namely, artistic integrity.

In its performance Sunday, in the St. Alphonsus Theatre, the group, directed by Bentley Stone and Walter Camryn, in lighthearted works and more serious ones, was the thinking man's ballet. The dances had something to say, and said it in an uncluttered style with honest technique.

The most provocative work was Camryn's "In My Landscape", set to an original score written and played by Lora Aborn. The text was spoken by Dancer John Neumeier, written by Gertrude Stein, yet the lines expressing universal ideas invoked personal reminiscences that became the biography of Choreographer Walter Camryn.

Delicate moods, searing memories, sweet moments were told in a work that combined dance and the spoken word. Camryn, Jane Bockman Neumeier and James Morski were the principals in an entirely outstanding cast.

Bentley Stone was responsible for the beautifully patterned choreography of a classical suite to Massenet's music, danced serenely by Karen Krych and Toni Kutyma. Mark the names of these two girls. They are dancers of promise. Their fine costumes, designed with a rare sense of suiting the dance, were by Joseph Kaminski.

Jane Bockman and Charles Schick were noteworthy in an excerpt from Charles Bockman's romantic ballet "Nocturne", and Sheila Reilly was charming in a suite of Scottish dances